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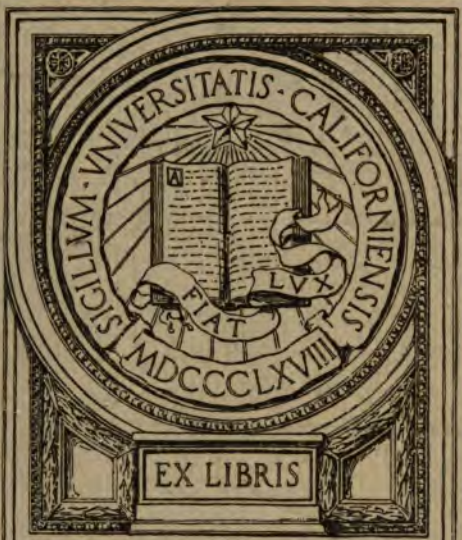

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NEW YORK UNIVERSITY GRADUATE SCHOOL

A STUDY OF P. PAPINIUS STATIUS' THEBAIS AND HIS IMITATION OF VERGIL'S AENEID

A THESIS SUBMITTED FOR THE DEGREE OF PHILOSOPHY

BY

[illegible] MANTHIAS, A.M.

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BY

ERNEST D. DANIELLS, A. M.

1905

UNIV. OF CALIFORNIA

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UNIV. OF
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Omnibus meis grammaticis et rhetoribus qui mihi principes et ad suscipiendam et ingrediendam rationem humanitatis fuerunt atque doctoribus Gulielmo Everett Waters imprimisque Ernesto Gottlieb Sihler doctissimo sermones utriusque linguae maxima cum gratia haec dissertatio inscribitur.

Univ. of California

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Author is not responsible for errors as proofs were read in Berlin.

Expedient it is in any undertaking to have not only the end clearly determined, but also the limits of the endeavor. This thesis, then, will present arguments to prove that P. Papinius Statius, though employing the form, has neither the merit nor content of an epic writer in the Thebais. It is, further, limited to a comparison of the aforesaid poem with the Aeneis of P. Vergilius Maro. Each in differing epochs, was the foremost poet of his type.[1]) Poetry arising from ἡ μιμητικὴ καὶ ἡ μετρικὴ is the language of imagination, of strong emotion. It is man's perpetual endeavor to express the spirit of the thing, τὰ καθόλου, and reveals that what he values as substances has higher value as symbols. The Epic is a form of narrative poetry ἀπαγγελία. It must have a great and noble theme, θαυμαστός, preferring not τὰ γινόμενα but οἷα ἂν γένοιτο even τὰ ἀδύνατα καὶ εἰκότα μᾶλλον ἢ τὰ δυνατὰ καὶ ἀπίθανα. It must have unity in itself μία πρᾶξις, either being ἁπλόος or closely πεπλεγμένος with complete plot development from ἡ ἀρχή through τὸ μέσον to τὸ τέλος. Its λέξις is the heroic hexameter. ἡ διάνοια of Homer was to tell a good story for the joy of the telling; of Vergil, it was Rome's glory, that is, national; of Statius, it was purely artistic, „divinam Aeneida longe sequi". Th. XII 816.

Imaginative races have always had their primitive or natural epics, poems narrating the achievements of gods and

[1]) Aristotle *Τὰ Ποιητικά.*

heroes handed down from father to son, such as the Mahábhárata, the Iliad, the Odyssey, the Nibelungenlied, and Les Chansons de Roland. Rome, too, had early ballads of which only faint echoes remain. Later, in 235 B. C., Cn. Naevius, in Saturnian verse, wrote a narrative poem of the first Punic War.[1]) C. Octavius Lampadio Naevii Punicum Bellum . . . uno volumine et continenti scriptura expositum divisit in septem libros, and[1]) Q. Ennius, 239 B. C., in his eighteen books of the Annals recorded the traditions of Rome from Aeneas' arrival in Italy down to his own time. This poem is important for the introduction of the hexameter and frequent imitation of Homer. Epos Latinum primus digne scripsit Ennius.[2]) Both of these writers would be more accurately classed as patriotic and poetic annalists rather than epic writers.

Vergil's primacy in Latin literature is due to the fusion of the patriotic purpose of the annalist and the native beauty and art of the primitive narrative epic. The unity of his poem was the grand central idea, Rome's mission, „Tu regere imperio populos, Romane, memento". VI, 852. His success in this field of art occasioned many imitations, Pharsalia of Lucanus (39—65), Argonautica of Valerius Flaccus, a poet under Vespasianus, the Punica of Silius Italicus (25—101) and Thebais of Statius (40?—96?).

---

[1]) Teufel and Schwabe.

[2]) Diomed. Ars Gram. p. 480—2 (Keil).

Different kinds of Composition in the First Book of the Thebais and of the Aeneis

Invocation of author and Introduction.

Thebais	Aeneis
1—45	1—11
45	11

Conversation of gods and Heroes, Prayers.

Thebais	Aeneis
56—33, 438—9, 557—118	36—13, 257—40, 435—1, 664—24
173—30, 448—2, 676—6	65—13, 321—4, 460—4, 731—5
214—35, 452—15, 683—37	44—6, 326—9, 522—36, 732—4
250—32, 465—	132—10, 329—35, 262—16
285—12, 467—6, 495—12	197—10, 370—14, 580—4
	229—25, 387—14, 595—16 407—3, 615—16
346	322

Figures.

Thebais	Aeneis
105—6	82—1, 592—2
131—6	147—5
370—6	315—3
421—4	430—7
417—2	497—5
	389—1
24	26

Description.

Thebais	Aeneis
46—9, 325—10, 524—28	12—17,173—1,455—4,690—1
90—5, 336—34	52—8,182—2,465—28,692—2
91—3, 378—2	84—8, 208—2, 494—2, 697—2
103—15, 383—4	107—1,254—2,503—1,709—3
129—2, 390—10	104—3,301—1,516—1,717—3
144—20, 402—4	114—1,306—1,574—2,723—1
167—2, 414—7	117—6,310—3,587—1,728—6
199—14, 132—3	124—3,315—3,590—2,734—7
306—2, 437—2	144—5,402—4,613—1,730—3
311—2, 473—6	154—3, 410—4, 634—11
315—5, 454—7	159—13, 417—2, 648—8
321—2, 493—4	420—9, 659—1
516—13	440—13, 661—2
201	221

Narrations.

Thebais	Aeneis
55—1, 376—2, 672—3	29—8,228—2,505—11,720—2
88—2, 379—1, 652—2	50—3, 250—1, 517—4, 723—2
96—1, 382—1	59—61,296—4,559—2,736—3
100—2, 386—4	81—1, 302—3, 580—2, 747—4
126—2, 390—1	83—1, 305—1, 586—2
137—5, 401—2	92—2, 307—3, 594—1
142—2, 406—8	101—3, 313—3, 611—2
164—2, 425—9	106—1, 325—1, 614—1
168—5, 435—2	101, 370—2, 631—3
197—5, 447—1	113—5, 385—1, 644—3
248—2, 450—3	123—3, 406—1, 655—1
283—2, 466—2	130—2, 410—1, 656—2
303—4, 481—3	142—2, 415—1, 660—1
309—2, 490—3	157—2, 418—3, 663—1

312—3, 497—2	172—1, 437—3, 689—1
320—1, 510—7	174—6, 453—2, 691—1
324—1, 529—4	180—9, 459—1, 695—2
533—1	191—7, 464—1, 691—1
	210—13, 496—1, 707—2
	505 , 702—8
104	175

By a similar classification, Homer's A tabulates

Invocation	19 lines
Conversation and Debates .	360 lines
Description	28 lines
Narration	204 lines
	611 lines

Further, in the twelve books of Statius' Thebais, there are according to Tuebner's edition by Kohlman, Leipsic, 1884, 9912 lines. These, then, according to the above classification of Book One of the Thebais and Aeneis, are grouped into the following totals:

487	lines	expressing	Invocations;
3753	„	„	Speeches and Conversations of gods and heroes;
581	„	„	Figures;
3353	„	„	Description of persons, things and events;
1738	„	„	Narration.

17.5 per cent of the poem is narration. Therefore, the whole cannot be denominated narrative or epic. Discrimination was at times difficult because parts of lines varied and many times differences were slight. Again, in many of the speeches and conversations there is much description. Most of the figures are purely descriptive. If their lines had been added to the group „Description", the discrepancy

would have been greater. As it is tabulated, description numbers 33.8 per cent of the whole number of lines in the Thebais.

The episodes of Hypsipyle in Books IV—VI, Archemorus, and the games instituted in his honor in the same books, both delay the action and mar the unity of the poem. The narrative lines in these and other digressions were tabulated as a part of the poem's narration. They might have been grouped in a separate class and termed digressions. This would have still further reduced the percent of narration proper in the poem. In the first book of the Aeneis, the percent of narration is, to be sure, only 21.17 per cent, but the major part of the speeches of its heroes is pure narration, and not descriptive as in the Thebais. The first book of the Iliad is 33.3 narrative.

A distinctive characteristic of Homer's and Vergil's description is that it is personal and concrete, ces't[1]) que l'humanité y tient la plus grande place, et par l'humanité, j'entends l'homme sous ses traits les plus généraux. The descriptions of Statius deal more with the exterior, and are more diverse and superficial.

An apparent relation between the Aeneis and the Thebais, by no means fortuitous, but indicative of a fixed purpose in the mind and art of Statius, is that the number of books in each is identical, namely twelve, and the total number of lines is nearly the same, 9875 in the one and 9912 in the latter.

The λέξις is frequently „bombastic and not rarely obscured by artificial brevity". His lines seem to have been rewritten and polished until all their strength of original genius was removed. They contain odd medleys of science and

[1]) Études sur les Poètes Latins de la Décadence. — D. Nisard.

mythology. Summis cognati nubibus amnes I 206, but also Homer's Od. VII 284 *διπετέος ποταμοῖο*. In addition to the studied elegance of a Vergil are added bold conceits and innovations in the use and formation of words.

Some of the tropes and figurae in Statius are very beautiful for the skill and delicacy with which he introduces them as Achil. I 372 sqq.

> Qualiter Idaliae volucres, ubi mollis frangunt
> Nubila, jam longum caeloque domoque gregatae,
> Si iunxit pennas diversoque hospita tractu
> Venit avis, cunctae primum mirantur et horrent
> Mox propius propiusque volant, atque aere in ipso
> Paulatim fecere suam plausuque secundo
> Circumeunt hilares et ad alta cubilia ducunt.

Beautiful is the comparison of the fluttering timidity ot the maidens with the actions of the birds. Notice, further, a decided step in advance is evinced in a poet's conception of nature. Here the birds act entirely in harmony with bird nature. In the Aeneis they are introduced as indicating the will of the gods. Ae. I 393: Aspice bis senos laetantes agmine cycnos, sqq. And again Ae. VI 190: Geminae cum forte columbae — prodire volando quantum acie possent oculi servare.

In addition to those given in the Achilleis, there occur others of the same type in Thebais III 330 sqq V 599 sqq 704 sqq VIII 255, 573 sqq 692 sqq X 414 sqq.[1])

Other comparisons of Statius are as remarkable for their striking boldness, such as Thebais IV 263:[1])

> . . . taedet nemorum, titulumque nocentem
> Sanguinis humani pudor est nescire sagittas.

---

[1]) Carolus Krause.

Beautiful as many of the figures of Statius are, they are not indicative of much originality, nor do they strike the reader with a glad sense of surprise. Illustrative of this triteness, is the pretty and bold figure in the Achilleis I 303 novum bibit ossibus ignem, with which cf. Aeneis I 749 Infelix Dido longumque bibebat amorem, and IV 66 Est molles flamma medullas — — uritur infelix Dido. Again in VII 355, ossibus implicat ignem and I 688 inspires ignem. Further, bibula harena XI 44 of the Thebais was common already in the language. Is it a proof of genius to combine these expressions already popular and in the same metrical unity of the verse as Vergil employed in I 749? Yes, verily, writes Harry Langford Wilson. „The genius of the poet, in every literature and in all times, consists not so much in the creation of new poems as in the invention of new and beautiful combinations — —. Statius cannot be regarded as a mere slavish copyist" if from bibebat amorem and ossibus implicat ignem he juggles forth bibit ossibus ignem. Genius? Poetry comparable to that of the merest tyro! Note, too, the beautiful line I 61. Fovisti gremio et traiectum vulnere plantas Firmasti: but it, too, is composed from well known passages from Vergil. E. g. I 692, II 273, VI 159.

Compare the following figures. Anger, like night, blackening the face of the god ὃ δ' ἤιε νυκτὶ ἐοικώς Il. I 47. The winds marshalled in line of march already to rush forth. velut agmine facto, Ae. I 82, and the angry strife of the princes likened to unruly bulls.

„Sic ubi delectos per torva armenta iuvencos
Agricola imposito sociare adfectat aratro
Illi indignantes, quis nondum vomere multo
Ardua nodosos cervix descendit in armos

In diversa trahunt, atque aequis vincula laxant
Viribus et vario confundunt limite sulcos."

Th. I 131—6.

In the first two, there is a condensation of expression and an additional sense of beauty by the comparison. In the last, our sense of proportion and due fitness, the basis of the artistic sense, is violated. Therefore, instead of illuminating his thought, they serve rather as embellishment too explicitly analyzed and prolonged. Thus, they retard the action and do not become an integral part of the whole. There are[1]) „six hundred and forty-eight different words used by Statius in a metaphorical sense. The actual number of metaphors is, of course, far greater, for very few of them occur only once and many are found in twenty, thirty, or even forty places".

The lengthening of the figure and the analysis of details is further illustrated by Homer's, Vergil's, and Statius' descriptions of a beautiful woman. In the Iliad, the old men like Cicadae, are seen sitting on the Scaean gate above the walls of Troy. No word in all Homer describes her beauty, but it is felt by the thoughts of these old men on seeing Helen approach. She was worth all the toil and blood shed, but

Αἰνῶς ἀθανάτῃσι θεῇς εἰς ὦπα ἔοικεν.
ἀλλὰ καὶ ὡς, τοίη περ ἐοῦσ', ἐν νηυσὶ νεέσθω. Il. III 158.

Again in Ver. I 497 sqq.

Qualis in Eurotae ripis aut per iuga Cynthi
Exercet Diana choros, quam mille secutae
Hinc atque hinc glomerantur Oreades; illa pharetram
Fert umero, gradiensque deas supereminet omnis
Latonae tacitum pertentant gaudia pectus;
Talis erat Dido . . .

[1]) Metaphors in the Epic poems of P. P. Statius, Harry Langford Wilson. Vid. De P. P. Stati Comparationibus Epicis, Carolus Krause.

It is longer, weaker, but far superior to Statius in Thebais II 201—7 and 230—243. Oh, what a falling off from *εἰς ὥπα ἔοικεν* through Latonae — — — pectus to illa supremus amor virginitatis!

II. 230—243

Ibant insignes vultuque habituque verendo
Candida purpureum fusae super ora ruborem
Deiectaeque genas; tacite subit ille supremus
Virginitatis amor, primaeque modestia culpae
Confundit vultus; tunc ora rigantur honestis
Imbribus, et teneros lacrimae iuvere paventes.
Non secus ac supero pariter si cardine lapsae
Pallas et asperior Phoebi soror, utraque telis
Utraque torva genis flavoque in vertice nodo,
Illa suas Cyntho comites agat, haec Aracyntho:
Tunc, si fas oculis, non umquam longa tuendo
Expedias, cui maior honos, cui gratior, aut plus
De Iove, mutatosque velint transumere cultus
Et Pallas deceat pharetras et Delia cristas.

Homer, by his dramatic narration of events, makes the reader feel Helen's beauty by its effect on men, the greatest of their times. That this is true and lasting art is seen by the charm of her name in later times. Lucian, in the second century A. D. in his Dialogues of the Dead writes:

Ἐ τουτὶ τὸ κρανίον ἡ Ἑλένη ἐστίν,
Μ εἶτα διὰ τοῦτο αἱ χίλιαι νῆες ἐπληρώθησαν ἐξ ἁπάσης τῆς Ἑλλάδος καὶ τοσοῦτοι ἔπεσον Ἕλληνές τε καὶ βάρβαροι καὶ τοσαῦτοι πόλεις ἀνάστατοι γεγόνασιν;

Ovid (43 B. C.—17 A. D.) A. A. III 759—60.

Christopher Marlowe's (1563—93) Dr. Faustus.

Goethe (1749—1832) in his Faust, and also Tennyson (1810—92) in his „Dream of Fair Women".

But Statius tries in a maze of many words to make one see the beauty of the daughters by a detailed description, and his heroines became the ideal for no subsequent writer.

The epic must have a great and noble θαυμαστός theme and in Vergil's hand, it suggests in addition, as in the drama, a great moral question, or purpose. Vergil, while appealing to the traditions of a race of nobles and to the carefully hidden, sober vanity of the world's monarch, is preaching to Roman ears already dulled by wealth, pleasure and Grecian effeminacy. By praising the early loyalty and obedience, he condemns disloyalty and disobedience in the hearers who would listen to the one and not to the other.

Aeneas is the one great hero; great in the sack of his home city: supremely great in adversity and when others are hopeless in the long wanderings. His sin with Dido makes him the more human, but also the more heroic, because so great an allurement does not cause him to be disobedient to the divine commands for seeking Italy. He toils and plans for others without a thought of compensation, without calculation and without selfish motives. The story of his journey, the Odyssey of his wandering is one, and his contest with Turnus, his Iliad, is one. Together they show the Romans what supreme effort it was even Romanam condere gentem; hence how much more necessary to preserve Rome. The movement of the poem is solemn and stately; little mirth and no laughter except in the Boat-race V 181—2. The heroes are too deeply impressed with the seriousness of life and the reality of fate for mirth.

The Thebais is rather an historical poem, rich in terrible scenes which are not closely connected, a series of brilliantly colored pictures. „Stace l'a gatée en[1]) lui donnant une forme

[1]) D. Nizard.

historique, ornée seulement d'épisodes de la machine. Il ne manque pas d'imagination, d'idées hardies et de sentiments; mais il ignore l'art sublime d'Homère, de donner à chacun de ses heros un caractère individuel. Sa diction n'est pas simple et naturelle, il prend l'exagération pour la grandeur, et les subtilités pour l'esprit.

Au reste, le grand Scaliger juge Stace d'une manière plus favorable. Selon ce critique, il est après Vergile, le premier poète epique de l'antiquité grecque et latine."

But also, Stace s'inquiète plus d'être érudit que d'être philosophe, mêle des dieux qu'il va chercher dans Hèsiode, àttout. Il n'y a pas d'action si insignifiante, pas de personnage, si petit qui ne puisse faire sortir un dieu de l'Olympe, et deux au besoin. This weakens the effect of the whole. Man, in his struggling, is not the unselfish hero if he is the mere puppet of the gods. From the whole of the Thebais, what great lesson is taught? What human needs or divine plans have been idealized to teach one great lesson?

As early as 65 A. D., it was questioned if there were any national subjects for a Roman epic writer. Both authors and writers were weary of the changes on well worn Grecian themes. Vexatus totiens Theseide Juv. I 2. Necdum finitus Orestes I 6. Heracleas aut Diomedeas aut mugitum labyrinthi et mare percussum I 53. Such themes afforded only carmen triviale (found everywhere) and were struck off from communi moneta. Juv. VII 55. Vid. Mart. VI 49. Laudant illa, sed ista legunt. Statius, fired by a worthy ambition to emulate Vergil, and urged on by scribendi cacoethes an epic, chose his theme from the only source which could be safely selected by a court improvisator under a Domitian, namely Greece. It is probable that Statius was familiar with the writings of Antimachus, a Greek from Colophon, who lived

in the time of Socrates, and wrote a Thebais. The poetry of Lucan inspired him, and art answered to art.

ipsa te Latinis
Aeneis venerabitur canentem. Sil. II 7, 79.

Aeschylus had treated the same subject matter in the „Seven against Thebes", and Sophocles in the „Oedipus Rex", „Antigone" and „Oedipus at Colonus", and even Euripides in his „Suppliants" and „Phoenissae" fell under the spell of this tale of sin and retribution. Indeed, there is not in the whole of Statius' Thebais a prominent incident which was new and which had not already been treated.

Quam ob rem nescio an recte illi testimonio ita fidem habeamus, ut poetam (statium) quas res summas fabula narrabat, si non omnes, attamen nonnullas ex Antimacho hausisse credamus; quod non impedivit, quominus singulas scaenas et cunctum scribendi colorem aliunde sibi peteret. Nec praeter Antimachum desunt, qui eisdem de rebus atque Statius in Thebaide, ante eum egerint. Suidas quidem nomen Antagorae Rhodii affert, qui cum temporibus Arati viveret Antigono Gonata regnante Thebaidem conscripsisse dicitur. Idem Menelaum quendam XI libros Thebaidos composuisse tradit cuius carminis in I libro *Τεμμίκιον ἄστυ,* in IV *Ὑρμιναν* nominata esse Stephanus Byzantius refert; quorum nominum neutrum in Statii opera legitur et tanta invidia fati utriusque poetae carmen oppressum est, ut ne reliquias quidem cum Thebaide Statiana comparare liceat. Nec modo Graecos sed etiam Romanos Thebanam fabulam aggressos esse ex Propertii carminibus cognoscimus: „dum tibi Cadmeae dicuntur. Pontice, Thebae armaque fraternae tristia militia", ... quotquot de Thebana fabula vel aliqua, quae prope ad eam accedebat, tragoedias fecerunt in quibus si Graecos praeterimus, Accius,

Antigones auctor et Eriphyles et Phoenissarum et Thebaidos, Seneca, Oedipodis auctor et Phoenissarum.[1])

In gebundener Form haben wir von Seneca Epigramme und Tragödien. Deren besitzen wir neun: Hercules, Troades, Phoenissae (oder Thebais) zwei nicht zusammengehörige Szenen aus dem thebanischen Sagenkreis. Medea, Phaedra, Oedipus, Agamemnon, Thyestes und Hercules.[2])

In Aeschylus, the motif is the inexorable fate which relentlessly pursues the wrong doer and his descendants until the sin is atoned. The sense of remorseless doom is appalling. In Statius, the motif is more human, hence less tragic and less epic. A compact had been made by which the sons of Oedipus should rule at Thebes in alternate years. The lot had fallen to Eteocles and Polynices had gone into exile. The motif, then, is the greed of one selfishly to retain, and of the other, the criminal ambition to gain, the crown, even at the cost of war. The motif is neither one, nor great. Of the many heroic men in the Aeneis, Aeneas excels all. In the Thebais, there are two heroes, the brothers Eteocles and Polynices — an impossibility in an epic — and Tydeus who is as heroic as either. In spite of the efforts of Statius, it is a petty story of the selfishness of two little cities. Pugna est de paupere regno Th. I 151. The action is melodramatic but not great, nor dramatic. The struggle is for a compensation, a crown. It has careful calculation and the motive is selfish. „I want the crown." This is not epic.

To copy in Statius' time was not to plagiarize. It was practiced in the schools and by his father who was a grammaticus, a tutor of Domitian and often a winner in poetical contests, (Vid. Wisard) and like Archias, could magnum numerum opti-

[1]) De P. P. Statii Thebaide. — Rudolphus Helm.
[2]) Teufels Geschichte r. L.

morum versuum de iis ipsis quae tum agerentur dicere ex tempore Cic. Pro. Ar. VIII. Tu decus hoc quodcumque lyrae, primusque dedisti non vulgare loqui et famam sperare sepulchro Sil. V 3, 213; and, te nostra magistro Thebais urgebat Sil. V 3, 233. The young Statius had been thoroughly trained in the art and language of Vergil, Ovid and Horace, and as a man, he wrote with favorite selections of these and other poets ringing in his mind and flowing, at times unconsciously, from his pen. Thus, thinking of desolation, he worded quod desolata domorum tecta. Th. I 653, almost in Ovid's own expression in Metamorphoses I 349 desolatas terras. Again, an epithet is to be given to Apollo in the Th. I 495 and the god is Augur Apollo as Statius had learned in school days from H. Carmina lib. I 2, 32 to call him. Or did he wish to express a different season for action he uttered „Tempus erit", Th. I 32, in the same metrical unit of the verse as Vergil had written Tempus erat in Ae. II 268. Vid. also Horace Car. I 37, 4; Tib. I 4, 79; Ov. Fast. I 529; Met. XIV 147; Ep. X 7; Fast. V 497; Luc. VIII 467; Ovid. Met. X 446; A. A. III 69; Met. X 207; Prot. V 6, 53; Ov. A. III 2, 44; Ep. II 2, 69; Met. XIV 808.[1])

That Statius was unduly influenced by the demands and fashions of his times is evinced throughout the Thebais, for this poem, worthy the Venusina lucerna, was written for, and read to, the fashionable loungers at the afternoon recitationes. This custom of an author reading to invited guests had been introduced and popularized under Augustus to an excess. In medio qui scripta foro recitent sunt multi quique lavantes — Horati Sermones Lib. I 4, 75; and Ovid, Nullus in hac terra, recitem si carmina, cuius intellecturis auribus utar, adest — Tristium Lib. III 14, 39, and Ex Ponto Lib. IV 5, 1—4.

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[1]) Suggested by De P. P. Statio etc. — Georgius Luehr.

Under Nero they were an established institution. In thermas fugio: sonas ad aurem. — Mart. III 44, 12.

C. Plini Liber Epistularum I 13: magnum proventum poetarum annus hic attulit. Toto mense Aprili nullus fere dies, quo non recitaret aliquis. But the recitatio had become an ostentatio C. Pl. VII 17; Satura Juvenalis III 9: et Augusto recitantes mense poetas. Such a poet was Statius and he wrote to please such audiences in the halls of Abascantius or Glabrio, nuper in hanc urbem pedibus qui venerat albis. Juv. I. 111. Hence his brilliant verbal conceits, pictures like sparkling miniatures; his excess of figures and epigrammatic finish; the finish, but not the force, of poetry. Il ne fit battre aucun coeur.[1])

Curritur ad vocem iucundum et carmen amicae
Thebaides, laetam cum fecit Statius urbem
Promisitque diem; tanta dulcedine captos
Adficit ille animos, tantaque libidine volgi
Auditur; — Juv. VII 82 — is not so great an endorsement of the poem as it is of the charm of Statius' voice and his popularity at court.

But „Martial, himself a needy adventurer in the court of Domitian,[2]) pays Statius the eloquent tribute of jealous silence"; yet see Martial XIV 1, 11: vis scribam Thebais. Does not this refer to Statius?

There is also some little evidence that he was acquainted with Hebrew literature. Th. II 38: Fulminibus iter est; and Job, XXVIII 26, although I can find no contemporaneous authority that he became a Christian as Dante represents him as saying to Vergil in the Inferno XXII 67, 69.[3])

[1]) Sainte-Beuve.
[2]) Classical Latin Literature. — W. C. Lawton.
[3]) Through thee I was poet, through thee, Christian.

Other quotations from Vergil seem to be the result of deliberate choice on the part of Statius.

The following tabulation of similarities of words and expressions is restricted to the Thebais and Aeneis. It is compiled from the author's knowledge of Vergil and Statius, protracted study of Latin Dictionaries and the portions of the Thesaurus Linguae Latinae accessible. It is not an untried experiment, but it is new and in parts more exhaustive than previous attempts.

It is interesting to note that as Statius proceeded, he grew more independent in his art, and fewer passages are similar to Vergil.

Thebais. I.	Aeneis.
4 Canam primordia	Arma virumque cano.
7 Longa series	Longae ambages I. 341.
9 condentem proelia	conderet urbem I. 5.
10 Tyrios accedere montes	Fertur in abruptum mons XII. 687.
9 Expediam penitusque sequar	expediunt I. 702.
11 Graves irae . . . . . Saevae Junonis opus	Saevae Junonis ob iram I. 4, Nefandi IV. 497.
9 Infandis	Dies infanda; II. 132; infandum dolorem II. 3.
14 II 106, VI 307	Ionio in magno III. 211.
17 confusa domus	domus miscetur II. 486.
26 Hiulci fulminis expers	thalami expertem.
30 Maneas hominum contentus habenis	Tenet ille immania saxa .... carcere regnet I. 139—141.
32 Tempus erit	tempus erat II. 268.
34 Sceptrum exitiale	Donum exitiale II. 31.
36 Rogi, tumulisque carentia regum	Impositique rogis .... parentum VI. 308.

43 propellans caedibus	Caedis acervos X. 245; XI. 207.
41 Immodicum irae Tydea	Illi occurit Tydeus VI. 479.
52 saeva dies animi scelerumque in pectore Dirae	Dicuntur geminae pestes cognomine Dirae XII 845.
54 Ostentat caelo	Sustulit . . . . ad sidera palmas II. 153.
60 Si bene quid merui	Si bene quid de te merui IV. 317.
61 Fovisti gremio	Fotum gremio I. 692, Gremio fovet I. 718.
62 Trajectum vulnere plantas firmasti	pedes trajectus II. 273. vestigia figit VI. 159.
62 Cirrhaea bicorni	Rhenusque bicornis VIII. 727.
68 Lamentabile... connubium	Lamentabile regnum II. 4.
72 Incubui	Incubuere I. 84.
73 Si digna precor	
88 Talia dicenti	Talia jactanti I. 102.
85 barathri	barathri III. 421.
90 Cocyton juxta	Cocytusque sinu VI. 132.
92 Igne Jovis (VII. 158)	clarior ignis II. 705.
59 Adnue Tisiphone	Tisiphoneque sedens VI. 555.
89 sedebat cocyton iuxta Instaurare diem VII. 94	Instauratque diem IV. 63.
90 Resolutaque vertice crines	Crinibus . . . . passis I. 480.
88 Crudelis diva severos advertit vultus	Amnemque severum Cocyti metuens Geor. III. 38.
95 Caligantes . . . . campos . . .	Caligat II. 606; Caligine IX. 36.
96 Limen inremeabile portae	Ripam inremeabilis undae VI. 425.
97 Piceo . . . . nimbo	Turbine piceo III. 573.
98 Arduus Atlas	Latera ardua Atlantis duri IV. 246.

100 Maleae de valle	Maleaeque sequacibus undis V. 193.
106 Suffusa veneno tenditur . . . . igneus atro ore vapor	Suffecti sanguine et igni II. 210.
114 Plurimus Cithaeron	Nocturnus Cithaeron IV. 303.
115 Fera sibila crine virenti	Tot Erinys sibilat hydris
121 Curvo delphine	Clari delphines in orbem VIII. 673.
124 Infecit nube	Arma infecta sanguine V. 413.
122 Gremioque Palaemona pressit	Matres pressere ad pectora natos VII. 518.
127 Regendi saevus amor	Auri caecus amore I. 349.
135 In diversa trahunt	Nunc nunc . . . . nunc dividit illuc IV. 285.
144 Laquearia fulva metallo	Laquearibus aureis I. 726.
145 Effulta nitebant	Harum effultus tergo . . . . iacebat. VII. 94.
149 Gementes excubiae	Excubiae divom IV. 201 (ob).
151 de paupere regno	Pauper pater II. 87.
157 Quem Sol emissus Eoo	Dies primo surgebat Eoo III. 588.
160 Madidi	Madida in veste V. 179.
158 Cardine	Cessabit cardine rerum I. 672.
160 Aut Borea	Autem Boreas III. 687.
165 Iam sorte cadebat	Mihi sorte datum I. 139.
166 Vacua cum solus in aula	Sola domo maeret vacua IV. 82.
180 Sedit	Idque pio sedet Aeneae V. 418.
186 Torvum sub fronte minetur	Nequiquam lumine torvo III. 677.

190 Et adfatu bonus	Nec dictu affabilis ulli III. 621.
202 Placido vultu	Placidum caput I. 127.
204 Caelicolae	Caelicolum III. 21.
217 Cyclopum bracchia	Cyclopum caminis VI. 630.
210 Florentes lumine postes	Florentes aere catervas VII. 804.
218 Incudibus ignes	Incudibus urbes VII. 629.
225 Perseos alter scinditur	Sic genus amborum scindit se VIII. 142.
227 Mens cunctis immota manet	Mens immota manet IV. 449.
234 Incestare parentis	Incestat funere classem VI. 150.
237 Aethere nostro vescitur	Si vescitur aura aetheria I. 546; vescitur aura? III. 339.
243 Exitiale genus	Donum exitiale II. 31.
249 Flammato versans inopinum corde	Flammato corde volutans I. 50.
252 Inclita fama	Incluta fama II. 82.
269 Terrarum furias abolere	Furias Aiacis Oilei I. 41.
274 Mavortius axis	Terra . . . savortia III. 13.
269 Abolere	Abolere Sychaeum I. 720.
290 Stygia aequora fratris Obtestor (mansurum atque inrevocabile verbum)	Stygiam paludem Di cuius iurare timent et fallere numen VI. 323.
293 Cyllenia Proles	Cyllenia proles IV. 258.
297 Lethes ripa	Lethaeumque . . . . amnem VI. 705.
298 Profundi lege Erebi	Erebi noctemque profundam IV. 26.
303 Paret . . . . . dictis genitoris	Paret . . . . dictis carae genetricis I. 689.

304 Plantaribus inligat alis	Pedibus talaria nectit IV. 239.
306 Dextrae virgam inseruit	Tum virgam capit IV. 242.
	Whole passage similar.
307 Nigra . . . . tartara	Nigra videre tartara VI. 134.
311 Ingenti designat nubila gyro	Trahens varios . . . . colores IV. 701.
316 Recursans cura	Cura recursat I. 662.
319 Aevum cupiat pro luce pacisci	Pro laude pacisci V. 230.
320 Tarda fugae dispendia	Morae fuerint dispendia tanti III. 453.
339 Pecudes . . . . tacent	Tacet omnis ager, pecudes IV. 525.
337—345 cf	IV. 521—28.
341 Oblivia vitae	Oblivia potant VI. 715.
348 Venti transversa frementes	Mutati transversa fremunt V. 19.
359 Stagnoque refusa est	Stagna refusa vadis I. 126.
353 Nec non	Nec non I. 707.
356 Agmine facto	Agmine facto I. 82.
353 Abrupta tremiscunt fulgura	Abrupti nubibus ignes.
365 Nubigenas, See I. 435.	Nubigenae VII. 674.
392 Dives avis	Africa terra triumphis dives IV. 37.
373 Malignis vadis	Aditus maligni XI. 525.
390 Rex . . . . in senium vergens	Rex . . . senior in pace regnabat.
362 Bracchia silvarum	Annosa bracchia VI. 282.
394 Gemino natarum pignore fultus	Sola domum . . . servabat filia VII. 52.
403 Sub nocte sopora	Noctisque soporae VI. 390.

403 Conscius horror agit	Mens conscia I. 604.
405 Infusam tergo glaciem	Nix . . . infusa tegit IV. 250.
415 Integer annorum	Fretusque iuventa V. 430.
423 Caveae dissensus	Consessu caveae VIII. 636.
418 Crebros ictus . . cava tempora ingeminant	Multa volnera cavo lateri ingeminant V. 434.
420 Genu vacua ilia tundant	Genua labant.
437 Putresque	Quadrupedante putrem VIII. 596.
462 Quisquis es	Quisquis es I. 387.
450 Vocis amarae	Hostis amare X. 900.
464 Non degenerare paterno	Degeneremque narrare memento II. 549.
463 Sanguinis hebet	Sanguinis hebet V. 396.
466 Mens sibi conscia facti	Mens sibi conscia recti I. 604.
469 Succedite tecto	Succedite nostris I. 627.
472 Forsan venturus amor . . . ut meminisse iuvet.	Haec olim meminisse iuvabit I. 203.
457 Stabulare bimembres	Nubigenas . . . bimembris VIII. 293.
483 Lustrare vacat	Vacet audire I. 373; X 625.
478 Mulcentem dictis	Dictis . . . mulcet I. 197; V. 464.
490 Exuviae	Exuviasque omnis II. 496.
493 Obtutu gelida ora premit	Obtutuque haeret defixus I. 495.
497 Sic tendens ad sidera palmas	Palmas . . . ad sidera tendunt V. 256.
504 Tuaque omina firmes	Haec omina firma IV. 691.
509 Prisca fides Tripodum	Tripodas III. 360.
515—525 Cumulare canistris	Cereremque canistris expediunt. I. 696—706.

527 Siccati discumbunt	Stratoque discumbitur ostro l. 700.
526 Effultus eburno	Effultum foliis VIII. 368.
527 Siccati vulnera	Siccabat volnera X. 834.
534 Mirabile visu	Mirabile dictu.
525 Superbis stratis	Foribus superbis VIII. 196.
542 Danaus libare	Quam Belus et omnes I. 729.
551 Ora canes . . . nubila latrant	Canum latratus in auras V. 257.
549 Troia recedit	Terraeque urbesque recedunt III. 72.
555 Cui festa dies	Ille dies, festa II. 249.
557 Quae sint ea .... causis	
563 Amplexum . . . septem orbibus squamis	Septima . . volumine . . squamam
565 Ore trisulco	Linguis micat ore trisulcis II. 475.
572 Servabat nata panates	Tantas servabat filia sedes VII. 52.
573 Intemerata toris	Virginitatis amorem intemerata colit XI. 583.
573 Felix, si Delia numquam Furta nec occultum . . . amorem	Felix . . Felix si . . . numquam IV. 657.
576 Bis quinos	Bis quinos silet II. 126.
582 Generis cunabula tanti	Gentis cunabula nostrae III. 105.
581 Mandat alendum	Mandarat alendum III. 50.
583 Gramineos dedit . . toros	Aras gramineas XII. 119.
590 Attonitas ut nuntius aures adit	Nuntius ergo venerat VI. 456.
595 Occumbere leto	Occumbere morti II. 62.

595—615 Anguis	Cacus VIII. 193 sqq.
605 Armorum praestans animi Coroebus	Exultans animisque Coroebus II. 386.
612 Virum stipante corona	Magna stipante caterva IV. 136.
616 Juvat ire et visere	Juvat ire et . . . . . videre II. 28.
618 Crasso . . . . tabo	Crassum cruorem V. 469.
619 Stupet Inacha pubes Vid. VI. 192.	Obstupuit Sidonia Dido I. 613.
625 Inpastae aves	Inpastus . . . . leo IX. 339.
626 Oraque sicca ferunt trepidorum inhiasse luporum.	Lupi ceu . . . . . faucibus exspectant siccis II. 355.
630 Et celsa Cyclopum tecta	Cyclopum educta . . . moenia VI. 630.
632 Labuntur dulces animae	Linquebant dulcis animas III. 140.
640 Trepidas occurrere morti	Ne trepidate defendere navis IX. 114.
643 Thymbraee	Thymbraee III. 85.
643 Non missus tuos supplexve penates advenio.	Tua nos . . . . ad limina mittit. III. 155.
644 Conscia virtus	Conscia virtus XII. 668.
651 Me, me, solum obiecisse	Me, me . . . . in me convertite ferrum IX. 427.
652 Praestabat	Praestat lustrare.
655 Sed quid fando demoror	Quid ultra . . . et fando demoror Austros III. 481.
679 Sed si praecipitant miserum cognoscere curae	Sed si tantus amor cognoscere II. 10.
682 Quid nota recondis?	Sed Quid haec . . . . . ingrata revolvo? II 101.

684—8 Regnum et furias oculosque pudentes . . . . destituunt.	Quis genus Aeneadum . . . nesciat? I 565.
638 Ne perge queri	Perge modo I. 401.
700 Umeris subiisse molares	Ipse subibo umeris II. 708.
701 Aegaeum III. 434.	Alto insonat Aegaeo XII. 366.
703 Feros lentandus in hostes arcus	Tentandus remus in unda III. 384.
707 Et summo placitura Jovi	Junonis magnae prece adora III. 437.
707 Quis letifer annus	Lues et letifer annus III. 139.
711 Mater ovantem	Ibat ovans VI. 589.
712 Torva Megaera	Lumine torvo III. 677.
714 Aeterno premit accubitu	Enceladi . . . urgueri mole hac III. 579.
716 Adsis, o memor hospitii	Iuppiter, hospitibus nam te dare iura loquuntur . . . esse velis. I. 731.
607 Famam extendere	Famam extendere factis X. 468.
381 Lucem fundens	Fundebat luna.
191 Nos vilis in omnes prompta manus casus	Nos, animae viles, inhumata infletaque turba, sternamur XI. 372.
461 Aut hodie spoliis gavisus abibis, quisquis es, his aut me . . . magni de stirpe creatum Oeneos . . . . accipies.	Aut hodie victor spolia illa cruenta . . . . referes aut . . . . occumbes pariter X. 862.

By the permission of the Syndic of New York University the comparisons of the remaining books II—VII are not printed herewith but may be found in the manuscript copy of the thesis in the library of the New York University.

The writer of this thesis thus finds and tabulates 934 comparisons and summarizes from Deipser 446 more comparisons between the Thebais and Aeneis. Further, Deipser notes in the certamina of Th. Bk. VI. twenty-nine lengthy comparisons of both words and incidents with those of Vergil in books V, IX and XI. Archemorus and Thoas afford eleven more; Thiodamantes and Agylleus, like Nisus and Euryalus, sixteen more; Parthenopaeus and Tydeus four; Hopleus seven more similar to Euryalus. Occasions for strife give eight lengthy comparisons; entrances, too, in both, to the lower world. Ismenis is comparable to Cassandra. Thebes and Castra Aeneae give five comparisons. There are also sixty-nine comparisons quibus in discribendis non in disponendis, eighty-three in loca, forty-six de hominibus, sixteen more in which the comparison is in words used, not in content. The gods, influencing and interfering, furnish ninety-two comparisons; the furies, nine; fama, six; Somnus, four; Iris, three; nox, two; aurorae, three; horae, one; Bellona, one; Parcae, two; Athens, one. Like references to twenty-five heroes and mythological monsters are found.

A Study of Some Verbal Conceits and Interesting Words.

The alliterations in Statius have been ably discussed by J. Jovianus Pontanus,[1]) „Delectat autem alliteratio haec miri-

[1]) Jahresbericht, 1886.

fice in primis et ultimis locis versus facta", and by Edward Kranich who says, „Die Alliteration sei von besonderer Wirkung, wenn sie auf dem Anlaute der beiden Verse gleichwie Ecksteine den Kunstbau einschließender Wörter beruhe. An diesen schon dem Auge des Lesers auffallenden Stellen des Verses dringt die Alliteration besonders dann am meisten an das Ohr des aufmerksamen Hörers, wenn die alliterierenden Wörter syntaktisch zusammengehören wie Subjekt und Prädikat, Attribut und Substantiv oder sonstwie in einer näheren Beziehung stehen."

Statius is fond of mouth-filling words and especially in the fifth foot of his hexameters. In the 9912 lines of the Thebais there are 864 verses containing in the fifth foot a syllable with the consonant „b", and of these 384 have the syllable „bus". Thebais IV. 406—411:

At trepidus monstro et variis terroribus impar.
Longaevi rex vatis opem tenebrasque sagaces
Tiresiae, qui mos incerta paventibus aeger
Consulit: ille deos non larga caede iuvencum,
Non alacri pinna, aut verum spirantibus extis,
Nec tripode implicito, numerisque sequentibus astra

But Virgil in the first book of the Aeneis has also seventy-seven lines containing in the fifth foot a syllable with the consonant „b" and forty-three with the syllable „bus".

The repetitions of a writer are a result of carelessness or are predetermined by him because „it seemethgood" to the writer. The first explanation is hardly tenable for an artist like Statius.

Therefore, these repetitions in themselves do not indicate lack of pruning and revisions, but are rather to be considered as conscious revelations of his art. Cithaeron occurs thirteen times in the Thebais always at the end of the

verse: I 114, 330; II 80; III 37; IV 447; VIII 346; IX 447; X 372; XI 555, 752; XII 52; II 460; IV 371. Tonans, in different cases, an epithet of Zeus, occurs twenty-five times always at the end of the verse: I 421; II 69, 71, 154, 220; III 575; V 511, 641; IV 13, 294, 782; VI 178, 260; VII 24, 318, 329; VIII 229, 74; IX 510; X 61, 77, 852; XI 11, 209, 496.

Almost as frequent in all the books is the use of a polysyllabic word ending in some form of -bilis, or a similar combination of letters, in the fifth foot of the verse, as I 5 inexorabile; II 594 inexpugnabilis; III 15 impenetrabilis; IV 274 spectabilis; V 45 ineluctabilis; VI 14 flebile; VII 484 exsecrabile; VIII 582 formidabile; IX 198 inrevocabilis; X 357 lacrimabilis; XI 87 insatiabilis; XII 624 speculabile.

Another characteristic is the ending of the fifth foot in a number of successive lines with the same sound. This is too frequent to be counted as an accident, XII 258—261.

> Sic quoque dulce solum, cernis, quo praedita cultu,
> Qua stipata manu, iuxta tua limina primum
> Oedipodis magni venio nurus? Improba non sunt
> Vota: rogos hospes planctumque et funera posco.

Unusual and Poetic Words in the Thebais.

A

Advigilans I 147. In Plaut. Ter

Acclinis II 577, V 345, I 835, X 288 rare and poetic. Verbum a poetis mutuatur latinitas argentea. Ver. X 835. Ov. M. 15, 737. Luc. X 356. Val. II 92. Thesaurus Linguae Latinae.

Accresco IV 355 poetic. „Praepositione ad utitur familiariter non sat accurate." Th. L. L.

Adsibilo V 578, p. V. poet. only.

Adytum VIII 338. Greek.

Aegresco II 18; IV 109; X 303, also Ver. XII 46. Not found in Cicero. „Haec verba inchoativa quae ex appellativis derivantur, perfectum non habent omnino." Th. L. L.

Aerisonus I 365. „Derivatum ab aes et sonare, cf. V. F. I 704; Sil. II 93. Th. L. L.

Algentes III 469 — frigidi.

Alipes III 428; V 699; VI 276; XI 198; VI 558 poetic not in Horace.

Affrango V 150 very rare, perhans only Sta. „A Statio novatum." Th. L. L.

Aequaevus IV 626, only poet. „Vocabulum unde a Ver. lectum poetarum maxime est." Th. L. L.

Aestifer IV 692, VIII 83. Plin. Char. Gram. I 120, 4. „Aestifer an aestiferus?" Th. L. L.
Deipser in the above quoted work tabulates in Statius 125 compounds of fer and 61 of ger.

Aliger II 1; X 288, a purely poet. word. „Compositum a poeta nomen." Th. L. L.

Anfractus IV 52. Ante class.

Anguicoma VI 540. only poet.

Arbiter III 23 in this sense poet. p. V.

Armifer III 420; IV 653; XI 122. poet. first by Ovid.
Armiger III 425, 532; VIII 687; IX 604, 834; XI 328.
Armipotens III 344; VII 78 poetic.
Armisonus I 535. poet.
Arto VIII 413. rare.
Astriger VIII 315; X 828 poet. p. V.
Attremere III 314, p. V. rare.
Auxilior VI 664, rare but in Plaut. Ter. common in Church Latin. Th. L. L.

B

Bivertex I 629.
Bicornis I 62, poet. p. V. prose.
Bimembris I 455, poet.
Barathrum — βάραθρον I 85, poet. VIII 15; IX 503.
Bellipotens II 716. Poetic, rare; III 291, VIII 384; IX 832.
Biforis IV 668.
Bellatrix VIII 57.
Belliger X 739 poet.
Bissenos — duodecim.

C

Cerastae — κεράστης I 103, IX 174.
Confinium I 336, IX 359; frequent after Ver. only once in Cicero.
Circumtono VII 16, poet.
Circumfluus II 5, poet. p. V. prose. VI 540.
Consonus II 210, rare most poetic. VII 261.
Conlustro II 510, rare.
Cunctator III 79, not in Cic.
Calcati III 208, poet. p. V.
Cornipes IV 271, 695, poet. VII 590; VII 137; VIII 157.
Condensus IV 593, poet. never Cic.
Catenatus IV 731, poet. never Cic.
Corniger IV 830, poet. VII 66.
Chlamys V 438 Greek.
Caelifer VI 430. poet.
Conditor V 713. Class. but freq. p. V.
Connubialis V 113 Used first Ovid.
Conterminus VII 702 non ante V.
Contristo VII 46, non ante V.
Commaculo VIII 74, rare. XI 752.
Creatrix VIII 303, poet.
Circumspicio VIII 14.

Consultor VIII 200 In Sal. but rare.
Chelyn VIII 374 freq. only Ovid. Sta.
Conamen IX 774, poet. IX 268.
Contemptor IX 550 not in Cic. or Hor. IX 513; IX 306.
Circumvolo IX 736, not ante V.
Caelicola X 918. poetic.
Circumflo XI 42 extremely rare.
Coniugalis XII 157 „Only in Ovid".
Contemptrix XII 185, very rare non Cic.

D

Dequestus I 404, p. V. poets.
Devescor I 604, Recorded only in Statius.
Deculco I 623 p. V.
Diadema I 82, Greek. II 457 IX 55, 163; X 800; XI 207.
Dilambo I 675 in Sta. only.
Ductor III 31, a favorite of Ve. used 23 times. IV 188; V 8; XI 205.
Detumuere III 259. Very rare, p. V.
Desudo III 277. Very rare, p. V.
Defervere III 314. p. V.
Dulcedo III 448. Not in Caes.
Despecto IV 165, fortasse non ante V.
Declinis V 298, fortasse only here and Luc. IV.
Driffibulo VI 548, quoted only in Sta.
Dissilio VII 69, poet. p. V. VIII 19.
Dito VII 177, poet. prose non ante Liv.
Dissonus VIII 620. Non in V. Hor. Ovid.
Dividuus VIII 489 poet. p. V.
Debellator IX 545 poet. very rare.
Desacro IX 586 poet. post. V.
Discolor IX 339, post. V.
Dejungere IX 424.
Dibello IX 190, non ante V. freq. Liv.
Defluus IX 325 post V.
Delphinus IX 330 Gr.
Dissocio X 57 al. ex. poet.

E

Exsaturabilis I 214.
Exitialis I 243, rare. I 34, IV 190.
Exitiabilis I 395, rare.

Ephebus I 423, Greek, IX 371.
Emigro II 22, rare.
Emensus II 375, not freq. till P. Virg.
Expavit III 190, fortesse non ante V.
Exarmatus III 303, p. V.
Ensifer IV 321.
Excusabilis V 453, very rare.
Expugnabilis VI 103, very rare.
Exsaturo VI 169, rare but class.
Exsecrabilis VII 484.
Electrum VII 729, Greek.
Exsiquialis VII 90, XI 610, Ovid and Sta.
Exsatio VIII 650, IX 14, non ante V.
Exarmo XI 206, post V.
Elanguesco XI 383, non ante V.
Exitialis XI 757, rare.
Escendo XII 172, rare.
Exsuperabilis I 214, poet.

F

Fluctivaga I 271, Post V, poetry, IX 360, 385.
Ferruginea I 600, II 13.
Frugifer I 719.
Fibra III 436, for Viscera, poet. p. V.
Fragor III 669, poet. p. V.
Formidabilis IV 474, poet. p. V. VIII 581, IX 544.
Fulmineus IV 94, a poet.
Fatidicus IV 187, a poet. VIII 208, X 605.
Fremibundus V 244 poet.
Furialis VI 407, most. poet.
Fusco VI 554, poet.
Flammiger VIII 675, poet.
Finitor VIII 92, this sense used by Sta.
Fumifer VIII 466, poet.
Furibundus IX 353, rare X 896.
Falisco IX 92, act. only poet. p. V.
Femineus XII 145, poet. p. V.

G

Germen II 267, poet. p. V. prose.
Glomero II 585, poet. p. V. prose.
Gigans IV 176, Greek V 569.
Genitrix V 715, poet. p. V. VII 557, IX 351, 794.
Glacialis VII 356, poet. p. V.
Grassor VII 574, ante V. VIII 570.
Gemmifer VIII 237.
Glisco VIII 755, poet. p. V.

H

Hiulcus I 26, only in poet. IV 707.

Horresco III 71, most. poet.
Hortatrix V 164, rare, IX 717.
Hispidus VI 234, poet. p. V.
Horresco VII 46, most. poet.

I

Inamoenus I 89, poet.
Inremeabile I 96, poet.
Inmutabiles I 212.
Inrevocabilis I 290, poet. IX 198.
Impavidus I 326, not in Caes. Cic. Post V.
Inglomero I 350, rare, only Statius?
Implacabilis I 440, rare but class.
Impexus I 484, poet. p. V. prose.
Immurmuro I 532, poet. p. V. prose.
Impacatus I 147, poet. p. V. prose.
Inpastus I 625; VIII 306, poetic word.
Inaspectus I 50; IV 428; VIII 241; Recorded only in Sta.
Inexorbilis I 5, class. VI 48.
Ignipes I 27.
Infrenus II 180, poet. post V.
Infaustus II 265, p. Virg. rare.
Inexpletus II 518, not given before Ovid; IV 474; VI 703, 661; VIII 481.
Interlabentibus II 649, poet.
Inperditus III 84, poet.
Inpexus III 138, p. V.
Impenetrabilis III 15, fortasse non ante V.
Interfusus III 678, most. poet.
Insuccatus III 359, only in Sta. VIII 241.
Induro IV 65, poet. p. V.
Interfluus IV 424, rare, p. V.
Inluctans IV 789, poet.
Infecundus IV 148, very rare.
Intersona V 345, poet.
Illaelabilis V 634, poet.
Ineluctabilis V 45, poet. p. V. IX 290, 502.
Ingifer V 50.
Indebilus V 735, poet. p. V.
Inocciduus VI 255 rare; VIII 310.
Insatiatus VI 284, quot. only Sta.
Internigro VI 314, only poet.
Inviolabilis VI 384, poet. p. V.
Interligo VII 570, quot. Sta.
Illabor VII 6, rare.
Interfor VII 290, often Livy.
Infamo VII 117, rare.
Imbrifer VII 427, poet. IX 405.
Invigilo VIII 623, 263, poet.

Insons VIII 765, not in Caes. Cic. IX 666; XII 683.
Internecto VIII 168, poet.
Inservo VIII 194; X 886, VI 935, favorite of Sta.
Indecerptus VIII 87, quot. only St.
Impingo VIII 34, rare till p. V.
Inevitabilis IX 549, post V.
Infesto IX 812, post V. mostly.
Immitis IX 19, poet. p. V.
Imbelles IX 115, poet. p. V.
Imfamo IX 96, rare.
Implacidus IX 4, poet.
Inmurmuro XI 63, poet. p. V.
Indubitabilis XI 64, poet. p. V.
Infrendeo XI 297, poet. p. V. V 663.
Imperfectus XI 582, not com. p. V.
Illaudatus XI 11, p. V.
Illabor XII 112, rare.
Intermico XII 253, only poet.

J

Jaculabilis VI 636, Sta. and Ovid.

L

Laboratus I 341 post V.
Lauriger I 42; VIII 174.
Longaevus I 65, poetic word; IV 74, 407; XI 184.
Lacrimabilis IV 718, poet. p. V. XI 636; IX 882, X 791, 357.
Letalis VI 40 poet. p. V. XI 535.
Laborifer VI 25 poet.
Letifer, poet. I 707; III 32; V 737; VI 65; VII 709; VIII 2.
Lympa, poet. VIII 766.
Litamen X 610 Sta. first. quot.
Libamen VI 224 poet. only.
Lucifer XII 50.
Lampas XII 365. Gr.
Lychnis I 521. Gr.

M

Monstrifer I 453, poet. p. V. prose.
Multivagus I 599, poet. p. V. poetry.
Montivagus I 581; VI 1.
Multifida III 142; p. V. poetry.
Magniloquus III 192.
Mulceo III 178, poet. p. V.
Magnanimus IV 112, rare, VI 246; VIII 355; IX 547.
Meo IV 69, poet. p. V.
Mysticus VIII 765, poet.
Multisonus VIII 25, poet. Mart.

Missile VIII 524, XII 767, not Caes. Cic.
Moderamen X 183, poet. p. V.
Mansuesco XI 474, poet. p. V.
Munimen XII 9, poet. p. V.

N

Nubigena I 365, poetic word.
Nubifer I 193, poet. word.
Numerosa I 567, numerous only p. V.
Nubila I 342, 551, 664; II 137; IX 851, 896. Poetic and post. Ver. prose.
Navita I 370, poetic and post Virg. prose.
Noctivagus III 420 poet., XII 132.
Nemoralis IV 209; IX 627, poet.
Nigresco IV 171, poet. p. V.
Necopinus VI 570; IX 223, poet.
Nympha IX 384, 417, 598, Gr.
Naufragus IX 310, class.

O

Occiduus I 200, post. V.
Oestrus-only in p. V. poets.
Occubat II 374, poetic.
Olorifer IV 227, poetic.
Omnipotens IV 383.
Olivifer IV 50, poet.
Obumbro VI 751, poet. p. V. XI 275, poet.
Olor post V. for cygnus IX 859.

P

Plantaris — — pes, poetic I 304.
Praesolido I 353. Late Latin.
Pestifer I 630.
Praemonstro I 67, poetic.
Perduro I 143, poet. p. V. prose.
Pernox XII 46.
Praecelero II 497; IV 798, poet. in Sta. only.
Praevideo II 692, not. in Cic. or Caes.
Proflo II 77. Poetic.
Propinquo II 529, most. poet. and p. V.
Planctus III 75, most. poet. and p. V.
Proturbo III 81, most poet. and p. V.
Plagor most. poet.
Prociduus III 127 most. poet.
Primaevus III 196; IV 354.
Praecingo IV 68, poet. p. V.
Paean IV 157, Greek. VIII 224.
Praesudo VI 4, poet.
Penetrabilis VII 652, poet p. V. VIII 198; X 85, 104.

Prodigialis VII 403 ante, post class.
Piniger VII 272, poet.
Populator VII 380, fortasse non ante V.
Praepondero VIII 615, post V.
Praescio VIII 183, poet. p. V.
Pervigil III 696; VIII 266, 270; XII 150 p. V.
Praesagus, poet., p. V. V 620; VIII 118, 145, 335, 635; IX 631, 850, 886.
Profano IX 8, fortasse non ante Aug.
√Phalanx IX 140 Gr.
Pacifer XII 65, poet.
Pavescens XII 222 p. V.

Q

Quadrijugus VI 370; VII 310, poet.

R

Rorifer I 338, poetic.
Raresco I 441, poet. p. V. prose. II 613.
Rector II 483. p. Ver. IV 457; XI 420.
Retego III 174. Not freq. till p. V.
Remensus III 324. p. V. prose.
Remeabilis IV 537, poet. VI 920; VII 333.
Refluus IV 704.
Repto V 582 only p. V.
Respergo VII 211, rare.
Rasilis VII 659, most. poet.
Ruricola IX 305, poet.
Resupino IX 312, rare not Cic.
Regnator IX 421, poet. XI 410.
Remeo IX 331, 645, p. V. once Cic. not Caes.
Reseo XII 10, p. V.

S

Saetiger I 397, a poetic work. VIII 532.
Semideus I 206; V 373; III 518; IX 376; VI 112; Achil. II 363.
Speculabilis XII 624, quot. only Sta.
Subligo II 712, most. p. not in C.
Semianimus II 83, a poetic word. III 187, VIII 592.
Semianimes VII 597, a poetic word.
Sator Astrorum III 218.
Seductus III 460, poet. p. V.
Seminecis IV 466, not found ante V.
Superimmino IV 529, poet. p. V.
Simulatrix IV 551, quoted only Sta.

Sacrificus IV 552, poet. non ante V.
Succiduus IV 663, poet. only.
Sonipes IV 136, poet. VII 632; IX 284, 212; XI 392, 398, 513.
Spumifer V 56; IX 437.
Semivir VI 796, non ante V.
Septemplex VII 310, poet.
Sagittifer VII 255, poet. IX 571.
Scrutator VII 720, p. V.
Sidereus, poet. Ovid, VIII 177.
Signator, poet. non Cic. VIII 41.
Scrupeus, poet. very rare, IX 411.
Sontes X 610.
Soporifer, poet. XII 291.
Sulsator XI 588, p. V. poets.

T

Terrigena I 710, poetic II 573, IV 441, 556.
Trefidus I 64, poetic, and p. V.
Triformis I 53, poetic. II 54.
Temno II 570, poetic, very rare.
Tergiminus II 31; VII 783.
Taurinus II 78, mostly poetic.
Terrificus III 224, poet. III 666.
Temerasse III 463, poet. p. V.
Tonans IV 13, Zeus.
Turritus IV 47, most. poet.
Turbatrix IV 369, most. pote. very rare.
Trifidus IV 380, most. poet. p. V.
Trieterus IV 722, Greek. VII 93; IX 480.
Transadigo V 125, poet. p. V.
Trisulcus V 571, poet. p. V. VII 324.
Terrificus VII 678, only poet.
Trepido VIII 137, non in Cic.
Tripodes VIII 117, 176, 276, 367, Greek.
Tetricus IX 615, fortasse non ante V.
Tumefacio XI 313, poet. only.
Tapetas I 518.

U

Umbrifer I 57, VIII 18.
Unanimus I 354, p. V. IX 164.
Uvifer IV 655, poet.
Ulbrix V 117, poet.

V

Vocabilis I 491, quoted late.
Vociferans III 349; VI 177; VII 663; X 219; XI 463.
Viduo III 385, poet. p. V.
Vasanus III 626, most. poetic.
Volnificus IV 67, poet.

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Violabilis V 259, poet.
Vaporifer VI 694, poet.
Venerabilis VII 697 non ante V.
Vanesco VIII 86, poet. p. V.
Vittatus VIII 175, quoque Ov. Luc.
Venerabilis XI 428, 453 non ante V.
Viduus X 13 in this sense only poet. p. V.

Such was Statius, the improvisator of a corrupt court nullum enim ex illis biduo longius tractum, quaedam et in singulis diebus effusa (vid. proem. lib. I. Sil.), who, in mechanically faultless verse and with epigrammatic finish, re-wrote for the „turbae togatae" the tales, old even in Homer's time.

ὔτ' ἐν Θήβῃσιν ἀπώλετο λαὸς Ἀχαιῶν Ib. 6, 223.

Measured by true Art, Statius in his Thebais is not an Epic poet, but a Composite Phonograph as it were, of an artificial age.

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